Cambridge Assessment International Education

Cambridge IGCSE™

FIRST LANGUAGE ENGLISH (ORAL ENDORSEMENT) **0500/13**

Paper 1 Reading **October/November 2023**

MARK SCHEME

Maximum Mark: 80

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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[Turn over

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however, the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Components using point-based marking:

Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

a DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).
b DO credit alternative answers/examples which are not written in the mark scheme if they are correct.
c DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons…).
d DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).
e DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.
f DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
g DO NOT require spellings to be correct unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

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ANNOTATION

SYMBOL	MEANING	Q1a–1e	Q1f	Q2a–c	Q2d	Q3
^	partially effective	Y	Y	Y	Y	✓
✓	credited point, detail or choice from text	Y (point awarded)		Y (point awarded)	Y (relevant choice)	Y (supporting detail from the text)
DEV	development					Y
A1	relevant idea		Y			Y (related to first bullet)
A2	relevant idea					Y (related to second bullet)
A3	relevant idea					Y (related to third bullet)
EXP	explanation/meaning				Y	
+	effect		Y (good own words)		Y	Y (effective use of own words)
O	overview or organisation		Y (effective organisation / overview)		Y (overview)	
LM	lifted material		Y			Y
Highlighter	copied from text	Y (where own words were required)	Y	Y (where own words were required)	Y	Y
REP	repetition		Y		Y	Y
🗨	summative comment		Y Reading Writing		Y Reading	Y Reading Writing
SEEN	viewed – including blank and additional pages		Y		Y	Y

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Note: All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the texts.

Question 1

This question tests reading assessment objectives R1, R2 and R5 (25 marks):

R1 demonstrate understanding of explicit meanings
R2 demonstrate understanding of implicit meanings and attitudes
R5 select and use information for specific purposes

and **Question 1(f) only** tests writing assessment objectives W2, W3 and W5 (5 marks):

W2 organise and structure ideas and opinions for deliberate effect
W3 use a range of vocabulary and sentence structures appropriate to context
W5 make accurate use of spelling, punctuation and grammar.

Overview of items for Question 1

Item	Assessment objectives tested	Marks for assessment objectives
1(a)	R5	1
1(b)(i)	R1 and R2	2
1(b)(ii)	R1 and R2	2
1(c)	R1	2
1(d)(i)	R1, R2 and R5	2
1(d)(ii)	R1, R2 and R5	3
1(e)	R1 and R2	3
1(f)	R1, R2 and R5 W2, W3 and W5	10 5
Total		**30**

Question	Answer	Marks
1(a)	**Give the name of the object used by a person to play the violin, according to paragraph 1 ('The violin ... f-shaped soundholes.').** Award 1 mark. • bow	**1**
1(b)(i)	**<u>Using your own words</u>, explain what the text means by:** **'ingenious feat' (line 3):** Award 2 marks for full explanation (both strands). Award 1 mark for partial explanation. • (very) clever / amazing / skilful / remarkable /smart • achievement / deed / accomplishment Credit alternatives explaining the whole phrase.	**2**
1(b)(ii)	**<u>Using your own words</u>, explain what the text means by:** **'immensely beautiful' (line 3):** Award 2 marks for full explanation (both strands). Award 1 mark for partial explanation. • extremely / very / really / hugely / greatly / incredibly • attractive / aesthetically appealing / pretty / gorgeous Credit alternatives explaining the whole phrase.	**2**
1(c)	**Re-read paragraph 2 ('An ingenious feat … for customers.').** **Give <u>two</u> reasons why violin makers might want to pay close attention when designing the scroll of the violin.** Award 1 mark for each idea, up to a maximum of 2. • to showcase their skill / take pride in their work • personalise it for a customer • beautiful / decorative / intricate	**2**

Question	Answer	Marks
1(d)(i)	**Re-read paragraphs 3 and 4 ('Just about anyone ... something they love.').** **Identify <u>two</u> main things that professional violinists must have knowledge of in order to be successful in an orchestra.** Award 1 mark for each idea, up to a maximum of 2. • superior playing technique / wide variety of playing skills / able to bow, finger and pluck in different ways • great works • music over time • variety of genres / different types of music	**2**
1(d)(ii)	**Re-read paragraphs 3 and 4 ('Just about anyone … something they love.').** **Outline the ways in which a trained violinist can make money.** Award 1 mark for each idea, up to a maximum of 3. • playing in an orchestra • giving music lessons • playing at special event(s) / wedding(s) • opening a music shop / music related business	**3**
1(e)	**Re-read paragraph 5 ('Violinists usually need … for its own sake.').** **<u>Using your own words</u>, explain what the writer believes makes some violinists better than others.** Award 1 mark for each idea, predominantly in own words, up to a maximum of 3. • understand their violin in a deeper sense / emotional connection to the instrument • not motivated by a need to make a living / make music for its own sake • (great) talent / innate skill • effect on their audience Answers which are entirely in the words of the text should not be credited.	**3**

Question	Answer	Marks
1(f)	**According to Text B, what attracts a person to playing a musical instrument?** **You must use continuous writing (not note form) and use your own words as far as possible.** **Your summary should not be more than 120 words.** **Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.** Use the Marking Criteria for **Question 1(f)** (Table A, Reading and Table B Writing). **INDICATIVE READING CONTENT** Candidates **may** refer to any of the points below: **1** wanting to be like others / peer influence **2** enjoyable / fun **3** making (lifelong) friends **4** being (more) successful at school / getting better grades **5** becomes better version of self / boosting confidence **6** getting pleasure from the sound of the instrument **7** joining a school orchestra **8** as a career / satisfying job **9** naturally good at performing / talented performer **10** rebellious streak / wanting to break away from expectations **11** positive feedback from audiences / immediate feedback from audience **12** creative expression / the sheer magic	**15**

Marking criteria for Question 1(f)

Table A, Reading

Use the following table to give a mark out of 10 for Reading

Level	Marks	Description
5	**9–10**	• A very effective response that demonstrates a thorough understanding of the requirements of the task. • Demonstrates understanding of a wide range of relevant ideas and is consistently well-focused. • Points are skilfully selected to demonstrate an overview.
4	**7–8**	• An effective response that demonstrates a competent understanding of the requirements of the task. • Demonstrates understanding of a good range of relevant ideas and is mostly focused. • Points are carefully selected and there is some evidence of an overview.
3	**5–6**	• A partially effective response that demonstrates a reasonable understanding of the requirements of the task. • Demonstrates understanding of ideas with occasional loss of focus. • Some evidence of selection of relevant ideas but may include excess material.
2	**3–4**	• A basic response that demonstrates some understanding of the requirements of the task. • Demonstrates general understanding of some relevant ideas and is sometimes focused. • There may be some indiscriminate selection of ideas.
1	**1–2**	• A response that demonstrates a limited understanding of the task. • The response may be a simple list of unconnected ideas or show limited focus. • There is limited evidence of selection.
0	**0**	• No creditable content.

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Table B, Writing

Use the following table to give a mark out of 5 for Writing.

Level	Marks	Description
3	**4–5**	• A relevant response that is expressed clearly, fluently and mostly with concision. • The response is well organised. • The response is in the candidate's own words (where appropriate), using a range of well-chosen vocabulary which clarifies meaning. • Spelling, punctuation and grammar are mostly accurate.
2	**3–2**	• A relevant response that is generally expressed clearly, with some evidence of concision. • There may be some lapses in organisation. • The response is mainly expressed in the candidate's own words (where appropriate) but there may be reliance on the words of the text. • Errors in spelling, punctuation and grammar which do not impede communication.
1	**1**	• A relevant response that lacks clarity and concision. • There may be excessively long explanations, or the response may be very brief. • The response may include lifted sections. • Frequent errors of spelling, punctuation and grammar, which occasionally impede communication.
0	**0**	• No creditable content.

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Note 1: All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the texts.

Question 2

This question tests reading assessment objectives R1, R2 and R4 (25 marks):

R1 demonstrate understanding of explicit meanings
R2 demonstrate understanding of implicit meanings and attitudes
R4 demonstrate understanding of how writers achieve effects and influence readers.

Overview of items for Question 2

Item	Reading assessment objectives tested	Marks for reading assessment objectives
2(a)(i)	R2	1
2(a)(ii)	R1	1
2(a)(iii)	R1	1
2(a)(iv)	R1	1
2(b)(i)	R2	1
2(b)(ii)	R2	1
2(b)(iii)	R1	1
2(c)	R1, R2 and R4	3
2(d)	R1, R2 and R4	15
Total		**25**

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Question	Answer	Marks
2(a)(i)	**Identify a word or phrase from the text which suggests the same idea as the words underlined:** **Seth was wandering around the town.** • (Seth / he was) roaming (the streets) (line 1) Accept cloze responses that repeat all / some of the question stem with the correct answer.	**1**
2(a)(ii)	**Seth was very close to a shop that sold music.** • (Seth / He was) in the presence (of a) (line 5) Accept cloze responses that repeat all / some of the question stem with the correct answer.	**1**
2(a)(iii)	**The man who'd found the violin had tried to locate its owner but his efforts had been in vain.** • (but) without success (line 23) Accept cloze responses that repeat all / some of the question stem with the correct answer.	**1**
2(a)(iv)	**A woman in the audience appeared to be trying very hard to look at the violin Seth was playing.** • (as if) straining (to see) (line 34) Accept cloze responses that repeat all / some of the question stem with the correct answer.	**1**
2(b)(i)	**Using your own words, explain what the writer means by each of the words underlined:** **'I dare you …' the violin's eyes teased.** **'How quirky yet attractive,' thought Seth. 'I wonder if it plays well.'** **teased:** flirted / playfully challenged / taunted / tempted / laughed at Seth / mocked / invited / beckoned	**1**
2(b)(ii)	**Using your own words, explain what the writer means by each of the words underlined:** **quirky:** unusual / odd / strange / unconventional / curious / funny / peculiar / weird / different	**1**

Question	Answer	Marks
2(b)(iii)	**Using your own words, explain what the writer means by each of the words underlined:** **attractive:** pretty / pleasing to the eye / aesthetically pleasing / beautiful / alluring / appealing / mesmerising / captivating / charming	**1**
2(c)	**Use one example from the text below to explain how the writer suggests Seth's experiences and feelings when he plays the violin.** **Use your own words in your explanation.** **Violin in hand, Seth stopped four strings with his fingers, and drew the bow over them with one rapid sweep. He'd produced a rich chord. He was surprised by how strong the sound was. He raised his bow again and the violin replied enchantingly.** **Seth felt excitement shooting through him.** • (one) **rapid sweep:** quick; large movement; skilled musician / confidence as a musician • **produced a rich chord:** made a musical sound; full-bodied / deep / beautiful / mellow; pleasure at the sound the violin produced; high quality / luxurious • **surprised by how strong** (the sound was)**:** unexpectedly loud; powerful / forceful / potent; impressed • **replied enchantingly:** as if talking back to him / conversation; responding to being played; melodious, harmonious; magical qualities/entranced; delighted • **felt excitement shooting through him:** great surge of enthusiasm; eagerness; rush of pleasure; powerful feeling Award 3 marks for an appropriate example with a comprehensive explanation which shows understanding of how the writer suggests Seth's feelings. Award 2 marks for an appropriate example and attempt at an explanation which shows some understanding of how the writer suggests Seth's feelings. Award 1 mark for an example with an attempt at an explanation which shows awareness of Seth's feelings. The explanation may be partial. The explanation must be predominantly in the candidate's own words.	**3**

Question	Answer	Marks
2(d)	**Re-read paragraphs 3 and 11.** • **Paragraph 3 begins 'Partially concealed ...' and is about the violin that Seth sees in the back of the shop.** • **Paragraph 11 begins 'The arrival of the audience ...' and is about the activity in the concert hall before the concert begins.** **Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose <u>three</u> examples of words or phrases from <u>each</u> paragraph to support your answer. Your choices should include the use of imagery.** **Write about 200 to 300 words.** **<u>Up to 15 marks are available for the content of your answer.</u>** Use the Marking Criteria for Question 2(d) (Table A, Reading) **Notes on the task** This question is marked for the ability to select powerful or unusual words and for an understanding of ways in which the language is effective. Expect responses to provide words / phrases that carry connotations additional to general meaning. Mark holistically for the overall quality of the response, not for the number of words chosen, bearing in mind that for the higher bands there should be a range of choices to demonstrate an understanding of how language works, and that this should include the ability to explain images. It is the quality of the analysis that attracts marks. Do not deduct marks for inaccurate statements; simply ignore them. The following notes are a guide to what responses might say about the selections. Candidates can make any *sensible* comment, but only credit those that are relevant to the correct meanings of the words in the context and that have some validity. Alternative acceptable explanations should be credited. Credit comments on effects created by non-vocabulary choices such as grammar / syntax and punctuation devices. These must be additional to comments on vocabulary.	**15**

Question	Answer	Marks
2(d)	Responses *might* use the following: **Paragraph 3 begins 'Partially concealed ...' and is about the violin that Seth sees in the back of the shop.** Overview: The violin is at once a humorous and a powerful figure that seems to have a strong influence over Seth. • **partially concealed:** almost hidden; hidden treasure, mysterious; discovery • **(sat an) absurdly squat violin:** short and fat; odd looking; dumpy; small and round; perching; amusing appearance • **like a plump monarch holding court** (amidst other carefully arranged instruments)**:** pleasantly rounded shape; at the centre of attention; surrounded by admirers; like a king/queen surrounded by courtiers; regal; has a high opinion of itself / a superior instrument • (**drawn by** its) **commanding presence:** (the violin has) a manner which demands attention; powerful; Seth feels pulled towards it • **magnetically charming face:** attractive; alluring; charismatic; compelled as if under a spell / forcefield • **generous lips (pulled sideways and flattened into an expression of permanent merriment):** broad lips are stretched out in a constant smile; always happy; affable; personable; friendly • **cheerful eyes, now apparently winking and dancing:** laughing happy eyes; enticing; conspiratorial • **captivated:** fascinated; fallen in love with; under the violin's power Only credit comments on stylistic effect where these are explicitly linked to choices.	**15**

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Question	Answer	Marks
2(d)	Responses *might* use the following: **Paragraph 11 begins 'The arrival of the audience ...' and is about the activity in the concert hall before the concert begins.** *Overview: The orchestra members are warming up their instruments resulting in a lot of different and sometimes untuneful sounds.* • **a multitude of subdued murmurs:** a large number of people; talking quietly; deferential in the presence of the orchestra; respectful; anticipation/excitement • **accompanied:** went along with; took place at the same time as; as if providing complementary sounds to the musicians warming up their instruments • **discordant scraping of strings:** harsh / jarring / inharmonious; a scratching noise; hard on the ears • **sharply persistent blowing of reeds:** high-pitched, unending, constant sound; annoying • **a loud trombone would assert itself:** dominant sound; very audible above the other instruments; taking control; bullying • **an oboe's plaintive notes would rise, demanding immediate attention to its great misery:** very sad sound, sorrowful yet beautiful; has an effect in the audience / stirring performance; calling on others to instantly sympathise with its unhappy plight Only credit comments on stylistic effect where these are explicitly linked to choices.	

Marking Criteria for Question 2(d)

Table A, Reading: Analysing how writers achieve effects

Use the following table to give a mark out of 15 for Reading.

Level	Marks	Description
5	**13–15**	• Wide-ranging discussion of judiciously selected language with some high-quality comments that add meaning and associations to words/phrases in both parts of the text and demonstrate the writer's reasons for using them. • Tackles imagery with some precision and imagination. • There is clear evidence that the candidate understands how language works.
4	**10–12**	• Explanations are given of carefully selected words and phrases. • Explanations of meanings within the context of the text are secure and effects are identified in both parts of the text. • Images are recognised as such and the response goes some way to explaining them. • There is some evidence that the candidate understands how language works.
3	**7–9**	• A satisfactory attempt is made to select appropriate words and phrases. • The response mostly gives meanings of words and any attempt to suggest and explain effects is basic or very general. • One half of the text may be better addressed than the other.
2	**4–6**	• The response provides a mixture of appropriate choices and words that communicate less well. • The response may correctly identify linguistic devices but not explain why they are used. • Explanations may be few, general, slight or only partially effective. • They may repeat the language of the original or do not refer to specific words.
1	**1–3**	• The choice of words is sparse or rarely relevant. • Any comments are inappropriate and the response is very thin.
0	**0**	• The response does not relate to the question. • Inappropriate words and phrases are chosen or none are selected.

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Note: All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the texts.

Question 3

This question tests reading assessment objectives R1, R2 and R3 (15 marks):

R1 demonstrate understanding of explicit meanings
R2 demonstrate understanding of implicit meanings and attitudes
R3 analyse evaluate and develop facts, ideas and opinions, using appropriate support from the text

and writing assessment objectives W1, W2, W3, W4 and W5 (10 marks):

W1 articulate experience and express what is thought, felt and imagined
W2 organise and structure ideas and opinions for deliberate effect
W3 use a range of vocabulary and sentence structures appropriate to context
W4 use register appropriate to context
W5 make accurate use of spelling, punctuation and grammar.

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Question	Answer	Marks
3	**You are Seth. Sylvia has told you that her parents are happy for you to contact them. When you get home that night, you write a letter to Sylvia's parents. In the letter you:** • **explain the circumstances under which you came across the violin** • **describe your thoughts and feelings about the violin at the time of discovering it and since the time of discovering it** • **consider ideas about what should happen to the violin now.** **Write the words of the letter.** **Base your letter on what you have read in Text C but be careful to use your own words.** **Address each of the three bullet points.** **Write about 250 to 350 words.** **Up to 15 marks are available for the content of your answer and up to 10 marks for the quality of your writing.** Use the Marking Criteria for **Question 3** (Table A, Reading and Table B Writing) **Notes on task** Candidates should select **ideas** from the text (see below) and **develop** them relevantly, supporting what they write with **details** from the text. Look for an appropriate register for the genre, and a clear and balanced response which covers the three areas of the question, is well sequenced, and is in the candidate's own words. **Annotate A1** for references to the circumstances under which Seth came across the violin **Annotate A2** for references to Seth's thoughts and feelings about the violin at the time of discovering it and since the time of discovering it **Annotate A3** for references to ideas about what should happen to the violin now.	**25**

Question	Answer	Marks
3	**Responses *might* use the following ideas:** **A1: circumstances under which Seth came across the violin** • **travelling orchestra** (det. arrived in the town) [dev. visits different places] • **occupying time** (det. few hours to spare, helps him to focus later on) [dev. relaxing, better performance later] • **looking around the locality** (det. roaming the streets, learning about the people who might attend) [dev. feels he can personalise his performances / communicate better through his music] • **music shop** (det. looking in shop window(s), stopped outside small music store) [dev. naturally drawn to such places] • **found the violin** (det. centre of a display at the back of the shop, been there for a month) [dev. wouldn't have known the violin was there if had not gone into shop / lucky / treasure] **A2: thoughts and feelings about the violin when he discovered it and since then** • **appearance** (det. attractive, quirky, small and round) [dev. never seen anything like it before / powerful presence / aura] • **tries it out** (det. rich chord / enchanting / teased him) [dev. satisfied / knew he had to buy it] • **story** (det. local had found it, tried to find out who it belonged to, forgot about it) [dev. mystery] • **plays it in the concert hall** (det. playing solo, magnificent instrument, irrational decision) [dev. lived up to expectations / better than his old violin] • **Sylvia in audience** (det. straining to see) [dev. stands out / surprise at Sylvia's reaction] **A3: thoughts on what should happen to the violin now** • **returned to the family** (det. mother 'devastated' when lost it, father's face) [dev. huge sentimental value / rightful owners / buy it from him / will have one made for himself by the same maker] • **Seth should keep it / borrow it** (det. bought it for a fair price) [dev. too good an instrument to not be played anymore / does not want to part with it / pay the family for it] • **donated** (to the local orchestra) [det. parents attend concerts to support local orchestra) [dev. family could come to see it played] • **solve the mystery** of its disappearance (det. disappeared about five years ago) [dev. local man might be able to tell parents how he came across it / need shopkeeper's help to track down the person who found it / refunded] • **find a compromise** / **consider what the violin might want** (det. commanding presence) [dev. violin will choose / meeting to discuss what should happen / family should give their view]	

Marking Criteria for Question 3
Table A, Reading

Use the following table to give a mark out of 15 for Reading.

Level	Marks	Description
5	**13–15**	• The response reveals a **thorough** evaluation and analysis of the text. • Developed ideas are sustained and well related to the text. • A wide range of ideas is applied. • There is supporting detail throughout, which is well integrated into the response, contributing to a strong sense of purpose and approach. • All three bullets are well covered. • A consistent and convincing voice is used.
4	**10–12**	• The response demonstrates a **competent** reading of the text with some evidence of basic evaluation or analysis. • A good range of ideas is evident. • Some ideas are developed but the ability to sustain them may not be consistent. • There is frequent, helpful supporting detail, contributing to a clear sense of purpose. • All three bullets are covered. • An appropriate voice is used.
3	**7–9**	• The text has been read **reasonably** well. • A range of straightforward ideas is offered. • Opportunities for development are rarely taken. • Supporting detail is present but there may be some mechanical use of the text. • There is uneven focus on the bullets. • The voice is plain.
2	**4–6**	• There is some evidence of **general understanding** of the main ideas, although the response may be thin or in places lack focus on the text or the question. • Some brief, straightforward reference to the text is made. • There may be some reliance on lifting from the text. • One of the bullets may not be addressed. • The voice might be inappropriate.
1	**1–3**	• The response is either **very general**, with little reference to the text, or a reproduction of sections of the original. • Content is either insubstantial or unselective. • There is little realisation of the need to modify material from the text.
0	**0**	• There is very little or no relevance to the question or to the text.

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Table B, Writing: Structure and order, style of language

Use the following table to give a mark out of 10 for Writing.

Level	Marks	Description
5	**9–10**	• Effective register for audience and purpose. • The language of the response sounds convincing and consistently appropriate. • Ideas are firmly expressed in a wide range of effective and/or interesting language. • Structure and sequence are sound throughout. • Spelling, punctuation and grammar almost always accurate.
4	**7–8**	• Some awareness of an appropriate register for audience and purpose. • Language is mostly fluent and there is clarity of expression. • There is a sufficient range of vocabulary to express ideas with subtlety and precision. • The response is mainly well structured and well sequenced. • Spelling, punctuation and grammar generally accurate.
3	**5–6**	• Language is clear but comparatively plain and/or factual, expressing little opinion. • Ideas are rarely extended, but explanations are adequate. • Some sections are quite well sequenced but there may be flaws in structure. • Minor, but more frequent, errors of spelling, punctuation and grammar
2	**3–4**	• There may be some awkwardness of expression and some inconsistency of style. • Language is too limited to express shades of meaning. • There is structural weakness and there may be some copying from the text. • Frequent errors of spelling, punctuation and grammar.
1	**1–2**	• Expression and structure lack clarity. • Language is weak and undeveloped. • There is very little attempt to explain ideas. • There may be frequent copying from the original. • Persistent errors of spelling, punctuation and grammar impede communication.
0	**0**	• The response cannot be understood.

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